

Nº 1 IN C



Arranged for & Sung by  
MR. PLUNKET GREENE.

Nº 2 IN D.



# OFF TO PHILADELPHIA

SONG

THE WORDS REVISED & EDITED BY

STEPHEN TEMPLE

THE MUSIC

*Adapted from an Old Irish Melody*

BY

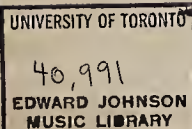
BATTISON HAYNES.

PRICE 50 CENTS

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# BASS SONGS.

PRICE 50¢

## THE SALT SEA FOAM.

KEY C (Compass G to D).

J. D. A. TRIPP.

I'm a sail-or lad and so was my dad, For a brave old salt was he. I've been fore-and aft on man-y a craft,

The musical score for 'THE SALT SEA FOAM' is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The melody is simple and nautical in style. Dynamics include *f* (forte) and *mf* (mezzo-forte).

PRICE 50¢

## MARCHING.

KEY C. D. Eb.

HENRY TROTTER.

For the lads must come at the beat of the drum, When gal-ly the co-lors fly. But hearts will ache

The musical score for 'MARCHING' is written for voice and piano. The voice part is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The piano accompaniment is in bass clef. The melody is march-like with a strong rhythmic pattern. Dynamics include *f* (forte) and *mf* (mezzo-forte).

PRICE 50¢

## A TAR OF THE QUEENS.

KEY F. G. A.

MICHAEL WATSON.

well marked So cher-i-ly, ho! my lads, we'll sing And ov'er the waves

The musical score for 'A TAR OF THE QUEENS' is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The melody is simple and nautical in style. Dynamics include *mf* (mezzo-forte).

PRICE 50¢

## A SAILOR'S LOVE.

KEY Bb (Compass C to D).

F. BOSCOVITZ.

Then pipe all hands and clear the deck to - night While the good ship ploughs the sea

The musical score for 'A SAILOR'S LOVE' is written for voice and piano. The voice part is in treble clef with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The piano accompaniment is in bass clef. The melody is simple and nautical in style. Dynamics include *f* (forte) and *mf* (mezzo-forte).

PRICE 50¢

## THE PEDLAR.

KEY C (Compass C to E).

F. N. LÖHR.

While ev'ry foot has a rest-ing place And ev'ry heart a home He trolls a song as he jogs a - long

The musical score for 'THE PEDLAR' is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The melody is simple and nautical in style. Dynamics include *mf* (mezzo-forte).

PRICE 50¢

## THE GIRL HE LEFT BEHIND.

KEY Bb. C. D.

F. EVAN.

The sig-nal flut-ter'd in the breeze, The gun to weigh had boom'd and faith-ful Jack and black-eyed Sue

The musical score for 'THE GIRL HE LEFT BEHIND' is written for voice and piano. The voice part is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The piano accompaniment is in bass clef. The melody is simple and nautical in style. Dynamics include *mf* (mezzo-forte).

THE ANGLO-CANADIAN MUSIC PUBLISHERS' ASSOCIATION LIMITED, TORONTO ONT.

## OFF TO PHILADELPHIA.

1

WORDS REVISED & EDITED BY  
STEPHEN TEMPLE.ADAPTED FROM AN OLD IRISH MELODY  
BY BATTISON HAYNES.

Animato.

VOICE.

PIANO.

My name is Paddy Leary From a shpot call'd Tipper-a-ry, The

hearts of all the girls I am a thorn . . . in, But be-

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(Nº 627)



2

- fore the break of morn, Faith! 'tis they'll be all for-lorn, For I'm

CHORUS.

off to Phil - a - del - phia in the morn - - in'. Wid my

*colla voce.*

*mf*

bundle on my shoul-der Faith! there's no man could be boul-der, I'm

*Lightly.*

la - vin dear ould Ire - land wid - out warn - - in, For I

3

*cres.*

late - ly took the no - tion For to cross the bri - ny o - cean, And I

*cres.*

shtart for Phil - a - del - phia in the morn - - in'.

*colla voce.*

*mf*

*mf*

*mf*

There's a

girl call'd Kate Ma-lone, Whom I'd hoped to call my own, And to

see my lit-tle ca-bin floor a-dorn-in', *p* But my

heart is sad and wea-ry, How can she be mis-sis Lea-ry, If I

CHORUS.  
*a tempo.*  
shtart for Phil-a-del-phia in the morn-in'! Wid my

*colla voce.*  
*a tempo.*



bundle on my shoulder, Faith! there's no man could be boulder, I'm

la - vin' dear ould Ire - land wid - out warn - in', For I

*cres.*  
late - ly took the no - tion, For to cross the bri - ny o - cean, And I

*cres.*

*ff* start for Phil-a-delphia in the morn - in',

*ff colla voce.* *mf* *dim.*

*Slower.*

*poco rit.*

*p*

When they told me I must leave the place, I

*Slower.*

*p*

tried to keep a cheer-ful face, For to show my heart's deep sor-row I' was

*pp*

scorn - - in', But the tears will surely blind me For the

*pp*

friends I leave be-hind me, When I start for Phil-a-del-phia in the

*colla voce.*



CHORUS.  
a tempo.

7

morn - - in'. But tho' my bun-dle's on my shoulder, And there's

no man could be boul-der, Tho' I'm la-vin' now the shpot that I was

born . . . . . in, Yet some day I'll take the no-tion, To come

back across the ocean, To my home in dear ould Ireland in the morn-in'.

# SACRED SONGS.

## I CLING TO THEE MY SAVIOUR.

In F (Compass C to D) and Bb.

by JULIAN CROGER.

Price 50¢

I cling to Thee, my Sa - vour, my Hope, my Light, my Star! Thro' all life's dreary jour - ney I wor - ship Thee a - far.

## ABIDE WITH ME.

Compass G to F.

by J. B. HUTCHINS.

Price 50¢

A - bide with me first falls the e - ven tide, the dark - ness deep - ens Lord with me a - bide.

## JESU LOVER OF MY SOUL.

Compass E to F.

by BERTHOLD TOURS.

Price 40¢

Je su, lo - ver of my soul, let me to thy bo - som fly, while the gath'ring wa - ters roll while the tempest still is high.

## SUN OF MY SOUL THOU SAVIOUR DEAR.

Compass C to F.

by ANGLO M. READ.

Price 40¢

Sun of my soul, thou Sav - iour dear, It is not night if thou be near.

## PEACE, PERFECT PEACE.

In Bb B to E: In C.C to E: In D.D to G.

Ch. GOUNOD.

Price 50¢

This song can also be had arrgd. with Chorus or Quartette. ad lib.

Peace, perfect peace, perfect peace, by thronging duties pressed: Peace, perfect peace, perfect peace, by thronging duties pressed.

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